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The Musical Critic



MR. W. WAUGH LAUDER.

T. FALK, CHIC.



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The Musical Critic.

Volume III.

CHICAGO, NOVEMBER, 1899.

Number 1.

NEWS AT HOME.

At the faculty concert given at Northwestern University School of Music on Thursday evening, Oct. 12, Mrs. George A. Coe played Beethoven's Kreutzer Sonata with Harold Knapp.

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Jan Van Oordt of the American Conservatory has been tendered the directorship of the violin department in the Royal Conservatory of Amsterdam, Holland. He will also retain his present position.

* * *

Signor Marescalchi has obtained a three years' engagement for his pupil, W. W. Hinshaw, with the Castle Square Opera Company to sing the leading bass roles. He will make his debut in New York Nov. 9 as Mephisto in "Faust."

* * *

William H. Sherwood, the eminent American pianist, inaugurated a series of recitals in University Hall, Fine Arts Building, on Tuesday afternoon, Oct. 24. Mr. Sherwood is one of the greatest pianists in this country, and being a Chicagoan, the music lovers of this city took no little pride in making good this claim for him by attending en masse and hearing the best piano playing of the season.

* * *

The Kenwood Melody Club, of which Miss Dora Kleiminger is director, gave a concert for the benefit of Emmet K. Roney, the blind pianist, at Kimball Hall, Thursday evening, Oct. 12. The programme consisted of ten numbers, rendered by Miss Mary Holt, pianist; Miss Mary Hoag, soprano; Miss May Comstock, violinist; Forrest D. Carr, basso, and Mme. Anna Weiss, accompanist. Mr. Roney furnished two selections from Liszt and Chopin.

* * *

Frederic Grant Gleason has completed a new symphonic poem. It is called "The Song of Life" and is intended as a musical characterization of the struggles, trials and triumphs of human existence. It will probably be produced this season by Theodore Thomas.

* * *

Mrs. Crosby Adams has resumed her class and private teaching in her studio in Handel Hall.

* * *

William Armstrong, who is under the management of Mrs. Florence Hyde Jenckes, opened his season with a lecture in Milwaukee Monday, Oct. 9, before the Extension Endowment Association.

* * *

Wednesday evening, Oct. 11, at Steinway Hall there was a concert in honor of the eighty-sixth anniversary of the birth of Verdi. The concert was arranged by Arturo Marescalchi, under whose supervision the following programme was artistically presented:

Address—"Verdi and His Operas".....Rev. Prof. Tonello
Selections—Opera Simon Boccanegra.....Verdi
Grand aria for basso and quartetto.
Eugene Ashton, Mrs. Bertha Reiter, Miss Ella Spicker,
Prosper Reiter, Sig. Marescalchi.

Grand duo for baritone and basso.
Sig. Marescalchi and W. W. Hinshaw.
Rigoletto—Fantasia for piano.....Verdi-Listz
Frederic Horace Clark.
Grand aria from the opera Don Carlos.....Verdi
W. W. Hinshaw.
INTERMISSION.
Selections—Opera Ballo in Maschera.....Verdi
Preludie aria for baritone.
Prosper Reiter.
Quartetto finale secondo.
Mrs. Bertha Reiter, Eugene Ashton, Prosper Reiter, Sig. Marescalchi.
Duetto, baritone soprano, aria soprano, gran scena ed aria baritone.
Mrs. Bertha Reiter and Sig. Marescalchi.
Canzone Edgar.
Miss Lottie Andrews.
Congiura, terzetto, quartetto.
Mrs. Bertha Reiter, Eugene Ashton, Prosper Reiter, Sig. Marescalchi.
Mrs. Amey Major, accompanist.

* * *

"Lest we forget, lest we forget." Within a few days this refrain will be chanted by hundreds of thousands of Chicago school children, and in order that they shall not "forget" Rudyard Kipling's famous poem the "Recessional" has been set to music, and through Mrs. Agnes Heath, acting supervisor of music in the public schools, copies of the poem will be transcribed on blackboards in every classroom in the city schools. The poem has become a great favorite with the school children, so say the officials.

In all probability the board of education will in a few days tender to Prof. William L. Tomlins the position of supervisor of music in the Chicago schools to succeed Gabriel Katzenberger, who resigned last spring.

* * *

Robert Chisholm Bain, teacher of whistling, has taken a studio in the Auditorium.

* * *

The celebration of the fiftieth anniversary of the Holy Name Cathedral was held Tuesday evening, Oct. 10, in Central Music Hall, where a concert was given and addresses were delivered by the Hon. John F. Finerty on "Catholic Chicago," and the Hon. P. O'Donnell on "Church and City."

Those who assisted in the rendition of the musical programme were Joseph Vilim, George H. Kalland, Miss Bessie O'Brien, and Mme. Francesca Moyer, and a chorus formed by the choirs of the Holy Name Cathedral, St. James', and the Holy Family Churches. The children of the cathedral sang several songs, and at the close the audience sang "Hail Columbia!"

* * *

The two hundred and eighty-sixth concert of the Amateur Musical Club was given Monday afternoon, Oct. 16, in Assembly Hall, Fine Arts Building.

The programme arranged by the executive committee, assisted by Day Williams, 'cellist, was interesting; a Liszt concerto in A major, played by Mrs. Harry L. Swarts, second piano, Carl Wolfsohn; three songs of Robert Franz, sung by Miss Kennetha W. Taylor, who is endowed with an exceptionally good

voice; a trio for violin, 'cello, and piano, Walzer-Marchen, op. 54, Schutt, played by the Studio Trio, Mrs. Nettie R. Jones, piano; Miss Marian Carpenter, violin, and Day Williams, 'cello; two songs of Goring Thomas, by Mrs. A. F. Callahan, and Liszt's Rhapsodie, Hongroise, No. 13, played admirably by Miss Elionora Scheib.

The next concert will be given Monday, Oct. 30, and will be devoted to women composers.

* * *

Miss Emma E. Clark takes pleasure in announcing that she has established a studio of artistic piano playing at 720 Fine Arts Building.

* * *

Marx Otendorfer, who has just returned from Vienna, is now engaged in the piano department of the Gottschalk Lyric School.

* * *

Gustave Ullrich, the boy 'cellist, now on a concert tour with the Heywood Concert Company, seems destined to become a great artist. At the age of 12 he took up the study of music with Professor Montague, and later was under the guiding hand of Paul Schrossling. This young artist has made several successful appearances and his friends predict a bright future for him.

* * *

Miss Mary von Holst, soprano, announces a song recital in Handel Hall on Tuesday evening, Oct. 31. She will be assisted by Carl Wolfsohn, who will play the accompaniments. She will present a programme of French, German and English ballads.

* * *

The first of the Spiering recitals will take place Nov. 7 in University Hall. Mr. Spiering will present a programme of unusual interest to musicians, on account of the F major quartet composed by Hugo Kann, whose recent compositions have been played by the Thomas Orchestra.

* * *

Alfred A. Oberndorfer has been engaged as director of the department of piano and harmony of Soper School of Oratory. He is recently from Munich, where he has been for some years a student in the Royal Academy of Music.

* * *

A musicale was given in the recital hall of the Chicago Musical College Building the afternoon of Oct. 15, under the auspices of that institution. Louise M. Brehany, soprano, prima donna of the Louise Brehany Opera and Concert Company; Nadine Wilson and Winifred Lamb, pianists, and Lewis Blackman, violinist, furnished the programme. These young artists, who have attained considerable prominence in the musical world, secured their musical education at the Chicago Musical College.

* * *

George Hamlin will appear at the Metropolitan Opera House or Carnegie Hall in New York this season as soloist in the series of symphony orchestral programmes. Victor Thrane is completing arrangements for his appearance in New York. Nov. 28 Mr. Hamlin will sing with the Mozart Club of Pittsburg in Thomas' "Swan and Skylark."

* * *

At Kimball Hall a concert was given by Miss

Elly von Fursch, violinist, Friday evening, Oct. 20. She was assisted by Frances Rousseau, soprano; Fredrik Nelson, pianist; Francis S. Moore, organist; Mme. W. Millner, reader, and Carrie R. Crane Beaumont, accompanist.

* * *

Miss Lillian French sang for the Outlook Club Oct. 16, and on the 17th gave a song recital at the Kankakee Conservatory of Music.

* * *

Miss Mary Wood Chase has just returned from Iowa, where she has been giving recitals.

* * *

Francis S. Moore, organist First Presbyterian Church, gave an organ recital in the church Sunday afternoon, Oct. 22. He was assisted by Mrs. Clara G. Trimble, soprano; Mrs. Christine N. Dreier, contralto; Glenn Hall, tenor; Alfred Williams, basso, and A. Robert Nicond, violinist.

* * *

Jesse L. Davis, the negro song writer, is dead. He wrote "The Fatal Wedding," "Poverty Row," "Why Don't You write a Letter Home," "In the Baggage Car Ahead," and "The Lighthouse by the Sea."

* * *

Frederick W. Root delivered a lecture on "The Resources of Musical Expression" before the musical department of Klio Association at Apollo Hall Thursday afternoon, Oct. 19.

* * *

Mr. Thomas has accepted for performance this season at the Chicago Orchestra concerts two impromptus for strings, which Henry Schoenefeld has but recently composed. One of them is a Valse Noble, and the other is called Meditation, and has for its source of inspiration the scene in "King Lear" where Cordelia watches at the bedside of the aged monarch.

* * *

In commemoration of the fiftieth anniversary of the death of Chopin, Maurice Aronson gave a lecture and piano recital Tuesday, Oct. 17, in the Auditorium Recital Hall. His lecture consisted of a discussion of "The Unknown Chopin," and his recital program included the seventh and twelfth studies of the first book of etudes, and the second from the last book; the E flat minor Polonaise, the Mazurka op. 59, No. 3, the Berceuse; the F sharp minor Impromptu, and the G minor Ballade.

* * *

The first song recital this season by Max Heinrich was given Thursday evening, Oct. 26, in University Hall. In this, as in the three other recitals of the series, Mr. Heinrich was assisted by his daughter and pupil, Miss Julia Heinrich, a contralto. The program for the first recital included a group of Schubert lieder, a number of Richard Strauss' songs, and two duets with his daughter for Mr. Heinrich, and for Miss Heinrich a group of Brahms and songs by Foote and Nevin.

* * *

Francis Hemington, assisted by the baritone, Thomas Taylor Drill, gave an organ recital Thursday evening, Oct. 19, in the Church of the Epiphany. Mr. Hemington's selections were the A minor Prelude and Fugue of Bach, the Larghetto from Beethoven's sec-

ond symphony, a Gavotte by Handel, the organist's own paraphrase of "Meistersinger" themes, Guilmant's D minor sonata, "Le Carillon," by Wolstenholme, and Batiste's Offertoire in D. Mr. Drill sang "Now Heaven in Fullest Glory," from the "Creation," and Sargent's setting of "Blow, Blow, Thou Wintry Wind."

* * *

The pianist, Miss Mary Wood Chase, who has not been heard here in recital in two years, announces the first in a series she intends to give this season for the last week in November.

* * *

The Germania Mannerchor, assisted by Max Heinrich, celebrated the Goethe centennial by a concert on Saturday evening, Oct. 28, at the Germania clubhouse. The program was devoted to settings of Goethe poems, containing the Beethoven "Egmont" music, portions of the Berlioz "Damnation of Faust," and new male choruses which Henry Schoenefeld has written to the texts of "Das Veilchen" and "Uber allen Gipflen."

* * *

St. Louis is to have an English opera company similar to the one Chicago has now at the Studebaker, and New York, at the American Theater. In fact, it is to be a branch of the Castle Square organization. Manager Savage has completed all arrangements, and on Nov. 6 a season of opera will begin at the Exposition Music Hall, and if public patronage be as liberal in St. Louis as it has been here and in New York, the prospects for the permanency of the undertaking are good.

* * *

Mr. John Molter, a well-known German citizen of Chicago, who died on Sunday, Oct. 14, at Powers' Lake, Wis., will be remembered by the older residents for the good work he has done for music in this city in the past. He has been a resident of Chicago for more than thirty years, and during a large part of that time kept a music store in Wabash avenue, and was also prominent as a publisher. Mr. Molter was a trained musician also; at one time he was the leader of a German singing society, and played the organ many years both in church and for Masonic lodges. He had many genial qualities both as a gentleman and musician, and his death will be sincerely regretted.

* * *

"Woman's Place in the World's Progress" is the title of a series of lectures to be given in Apollo Hall, Central Music Hall Building, by Mrs. Annie Lawrence Perley, for the benefit of the Visiting Nurses' Association of Chicago. Friday, Oct. 27, at 10:30, the opening day, a reception introductory to the course of lectures was given which are to follow on Friday mornings at 11 o'clock.

At the introductory reception Mrs. Perley talked on "The Characteristics of the Polish People as Shown in Their Music." Following her talk a Polish musicale was furnished by Belle Watson Melville, reader; Robert Chisholm, whistler, and the Paul Schoessling trio, consisting of Frank Hladky, violinist; Paul Schoessling, 'cello, and Joseph Baumgartner, piano. The performers' services are gratuitous to the association.

The course of lectures includes: Nov. 3, "The

Make-up of the Feminine Mind;" Nov. 10, "Feminine Impossibilities;" Nov. 17, "Famous Mothers;" Dec. 1, "Woman's Progress as Noted in Literature;" Dec. 8, "Women as Authors;" Dec. 15, "Feminine Mugwumpery;" Jan. 5, "Women as Musicians;" Jan. 12, "Does the World Recognize Sex in Great Achievements?" Jan. 19, "Women as Artists;" Jan. 26, "Women as Makers of History;" Feb. 2, "Can Woman Invent?" Feb. 9, "Women as Rulers;" Feb. 16, "National Characteristics of Women;" March 2, "Some Feminine Crimes;" March 9, "The Ideal Woman of Modernity;" March 16, closing reception.

* * *

Professor William L. Tomlins may be selected as the supervisor of music in the public schools. A vacancy has existed in this department since the resignation of Professor Gabriel Katzenberger last summer, and this section of school work has been without a head. Superintendent Andrews recommended F. W. Fairbanks as a successor to Mr. Katzenberger as far back as July, but the recommendation was not acted upon. Teachers who attended the various pedagogical meetings were gossiping about the rumor that Professor Tomlins might be named to fill the position.

The rumor had traveled so far that Mr. Fairbanks made himself known to several trustees and asked them when action was to be taken to fill the position made vacant by Mr. Katzenberger. He told several of the trustees that Dr. Andrews had recommended him without knowing him personally. This was considered as evidence that he had been recommended on his merit as a music teacher.

Some of the teachers who have been attending the Tomlins lectures have been complaining about having to pay thirty cents for a book containing practical lessons on teaching. The matter was brought up at the meeting of the board. Some of the trustees felt that the complaint of the teachers that Tomlins had taught them nothing new reflected on themselves, as, the trustees remarked, they had not taught anything in the music line in the schools to amount to anything.

* * *

Trustees Sexton and Keating promise to fight the payment to Professor Tomlins of \$1,800, the total of the thirty-cent levy made upon the teachers for the professor's music books.

The two trustees were in line when Trustee Loesch, at the board meeting, offered a resolution that the superintendent be instructed to turn over to the music teacher the proceeds of the levy. They secured a postponement of the matter for two weeks.

Trustee Keating said he understood that second-hand books, purchased for two and one-half cents a copy, had been worked off on the teachers. He wanted a definite understanding of the affair.

* * *

Friday afternoon, Oct. 20, the patrons of the Chicago Orchestra concerts assembled in the Auditorium in large numbers. This was the opening concert of the ninth consecutive season of Thomas' concerts in Chicago, and not within the last two or three years, at least, have we been favored with a more popular programme. There were seven numbers on the list, three of which we used to hear ten or twelve years ago, when Mr. Thomas held forth in the old Exposi-

tion Building during the summer evenings, and one of these three is the "Blue Danube Waltz," by Johann Strauss. Then there were three numbers which have never been given in Chicago, one of which had its first public reading in this country, namely, the Tschaikowsky overture, "L'Orage" (the storm). The seventh was the "Berlioz March Marocaine," which becomes more popular with each performance, so taking it all in all, we are quite safe in saying that this was one of the most popular programmes Mr. Thomas has arranged for these concerts in the last two or three years.

The Tschaikowsky overture was a beautiful piece of descriptive music.

The programme was:

Overture—"Rienzi" Wagner
Symphonic Poem—"The Wild Dove" (new).....Dvorak
Suite—"L'Arlesienne".....Bizet
Prelude, minuetto, adagietto, carillon.
Overture—"L'Orage," opus 76.....Tschaikowsky
"Bourree Fantasque".....Chabrier
Waltz—"On the Beautiful Blue Danube".....Johann Strauss
March—"Marocaine".....Berlioz

* * *

The first faculty concert of the season by the Chicago National College of Music will be given in Kimball Hall early in November. The programme will be mainly of chamber music performed by Messrs. Sauder, Sine, Krauss and Amato. The concerts of the College by the faculty are not excelled in point of artistic work.

* * *

The song recital given by Miss Lillian French at the Kankakee Conservatory of Music last week was a great success, as is evidenced by the following notices from Kankakee papers:

"Miss French has a beautiful soprano voice of wide range, and the effect was made more pleasing by the clearness of her enunciation, which is an accomplishment not often found in great singers. Miss French was encored many times. Her 'Hindoo Song,' 'Bendemeer's Stream,' a solo from 'The Messiah,' and 'Loch Lomond,' were special favorites with the audience."—Daily Times.

"Miss French's singing is beautiful. Every word was sung clearly and distinctly, and the audience was filled with enthusiasm."—Daily Democrat.

* * *

Mrs. William O. Wolfe has gone to New York city to continue her studies in music under the direction of Mr. A. A. Patton. Mr. Patton is the sole teacher of Miss Yvonne de Treville (of the Castle Square Co.), one of the best of the younger American singers before the public to-day.

* * *

On Friday evening, Nov. 10, in University Hall, Fine Arts Building, the Servian song cycle, by Georg Henschel, will be given for the first time in Chicago. The singers will be Mrs. Genevieve Clark Wilson, soprano; Miss Edythe Evelyn Evans, contralto; Glenn Hall, tenor, and Charles W. Clark, baritone; with Mrs. Johanna Hess-Burr at the piano.

* * *

Sunday night concerts are to be inaugurated under the management of Mrs. Florence Hyde Jenckes at the Studebaker Theater. The first one will

take place on Nov. 12, with Clara Butt, the English contralto, as the chief attraction. Already there is an enthusiasm existing that bespeaks for this undertaking pronounced success. The programmes are unique in a musical sense and appeal to lovers of music that is popular and classical as well. There has been so much talk of Sunday concerts for the masses and such encouragement given that in all probability these Sunday night "pops" will be given the prominence in the musical world that is accorded them in all large cities.

* * *

Edwin Rowdon, the young Irish baritone, will give a recital under the management of Mrs. Florence Hyde Jenckes of the "Songs of Old Ireland" on Thursday, Nov. 2, at 3 P. M., in University Hall. Mr. Rowdon, well known as our most promising baritone,



EDWIN CHARLES ROWDON.

will make his initial bow in recital on this occasion, and it is needless to say, perhaps, that his numerous friends will attend en masse. He is the possessor of a beautiful voice that always wins his auditors and incidentally wins him many friends. The recital will assuredly be one of the best and most successful of the season.

* * *

J. Allen Preisch, the well-known vocal teacher of the Fine Arts Building, has given to that building the four century plants that have attracted so much public attention. The plants are fully worth \$1,000, and the gift is appreciated not only by the public but the owners of the building as well.

* * *

Mr. Harry Dimond will give a violin recital Tuesday afternoon, Nov. 7, under the auspices of the Joseph Vilim American Violin School, in Kimball Rehearsal Hall. He will be assisted by Mr. H. Burgess Jones, baritone. This is the programme:

1. Violin—"Hungarian Airs"Ernst
Mr. Harry Dimond.
2. { (a) "The Robin Sings".....Mac Dowell
(b) "Thou'rt Like Unto a Lovely Flower".....
(c) "Over the Desert".....Wilson G. Smith
3. Violin—"Chaconne"Bach
Mr. Harry Dimond.
4. "A Song of Thanksgiving".....Allitsen
Mr. H. Burgess Jones.

5. { (a) "Romance"..... Jaksch
 (b) "Polonaise"..... Laub
 Mr. Harry Dimond.
6. { (a) "Heart's Blossoms"..... Roy L. Smith
 (b) "Airly Beacon"..... Nevin
 (c) "There'll Never be One Like You"..... Faucher
 Mr. H. Burgess Jones.
7. "Romance and a la Zingara"..... Wieniawski
 Mr. Harry Dimond.
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The grand opera season at the Auditorium, under the direction of Mr. Maurice Grau, will open Monday, Nov. 13, for three weeks' engagement. The repertoire for the first week will be:

Monday, Nov. 13—Wagner's Opera Tannhauser. Mmes. Ternina (her first appearance here) and Schumann-Heink; MM. Van Dyck, Bispham, Muhlmann, Bars, Queyla, Meux, and Plancon. Conductor, Emil Paur.

Tuesday, Nov. 14—Mozart's Opera Nozze Di Figaro (Marriage of Figaro). Mmes. Emma Eames, Zelig de Lussan, Bauermeister, and Sembrich; MM. Campanari, Pini-Corsi (his first appearance here), Dufriche, Vanni, Maestri, and Ed de Reszke. Conductor, Sig. Mancinelli.

Wednesday, Nov. 15 (Extra Night)—Meyerbeer's Opera, Les Huguenots. Mmes. Nordica, Mantelli, Bauermeister, Van Cauteren, and Suzanne Adams; MM. Dippel, Plancon, Scotti (his first appearance here), Bars, Queyla, Meux, Dufriche, Vanni, and Ed de Reszke. Conductor, Sig. Mancinelli.

Thursday, Nov. 16—Bizet's Carmen. Mmes. Calve, Bauermeister, Van Cauteren, and Suzanne Adams; MM. Saleza, Devries, Bars, Dufriche, Queyla, and Campanari. Conductor, Sig. Mancinelli.

Friday, Nov. 17—Wagner's Opera Lohengrin. Mmes. Emma Eames and Schumann-Heink; MM. Van Dyck, Muhlmann, Pringle, and Ed de Reszke. Conductor, Sig. Mancinelli.

Saturday Afternoon, Nov. 18—Gounod's Faust. Mmes. Calve, Bauermeister, and Mantelli; MM. Saleza, Campanari, Meux, and Plancon. Conductor, Sig. Mancinelli.

Saturday Evening, Nov. 18 (at popular prices)—Ambroise Thomas' Opera Mignon. Mmes. Zelig de Lussan, Olitzka, and Suzanne Adams; MM. Salignac, Dufriche, Queyla, Meux, and Devries. Conductor, Gustav Hinrichs.

Subscription performances will be given on Monday, Tuesday, Thursday, and Friday evenings and Saturday matinee, and extra performances will be given on Wednesday evening and a performance at popular prices on Saturday evening. Subscriptions

for the season can now be had at the box office. Prices for the fifteen subscription performances, \$45, \$37.50, \$30, and \$22.50; boxes, \$375.

Sale of seats for single performances will begin Monday, Nov. 6. Prices, \$3.50, \$3, \$2.50, \$2, \$1.50.
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Puccini's "La Boheme" ("The Bohemians") will be sung for the first time in English in Chicago by the Castle Square Opera company at the Studebaker this week. The opera was produced originally in Turin, Italy, on Feb. 1, 1896, and was given its first performance in English at the American Theater in New York a year ago. The week of Nov. 6th Planquette's "Chimes of Normandy" will be presented.
 * * *

William E. Snyder, assisted by Miss Ethel Halle, will give a complimentary recital in the University Lecture Hall on Wednesday morning, Nov. 1st, at 11 o'clock. The program follows:

Menuetto, B minor Schubert
 Scherzo, op. 16, "Fairy Trumpets" Mendelssohn
 Rondo Brillante, E flat Von Weber
 Mr. Snyder.

"No Love Like Mine" Alfred J. Caldicott
 Miss Halle.

Scherzo, B flat minor Chopin
 Nocturne, E flat, op. 9 Chopin
 Grande Valse, op. 42 Chopin
 Mr. Snyder.

"Because of Thee" Berthold Tours
 Miss Halle.

Etude, "Exultation" A. M. Foerster
 Valse de Concert, D flat Wieniawski
 Mr. Snyder.
 * * *

Miss Clara Butt, the English contralto, who recently reached this country, and who gave her initial recital in New York recently, will sing at the concert to be given by the Chicago Athletic club on Wednesday evening, Nov. 1st. Miss Butt is making her first American tour, and it will be her first appearance in Chicago. Charles W. Clark, the baritone, will be her companion artist on the program.
 * * *

A concert will be given at Steinway Hall on Wednesday evening, Nov. 1st, by Arthur W. Porter, assisted by Mme. Francesca Guthrie-Moyer, soprano; Ernesto Baldanza, tenor; Miss Helen Danken, reader; and Miss Lottie Lurton, pianist.
 * * *

Mr. Shirley Gandell, recently of London, will give

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a song recital at Handel Hall on Thursday afternoon, Nov. 2d, at 3 o'clock.

* * *

Adolf Weidig will give a recital at Kimball Hall on Saturday afternoon, Nov. 4th. He will be assisted by Miss Lulu Caldwell, Miss Helen Page Smith, and Miss Melissa Osborne.

* * *

The Amateur Musical Club will give a recital by Mr. Joseph S. Baernstein, basso, assisted by Miss Lois S. Adler, pianist; Mrs. Edwin N. Lapham, accompanist, Thursday evening, Nov. 2d, in University Hall.

* * *

On the night of Nov. 26 the Amphion Singing club will conduct a concert at the Studebaker, and will be assisted by 30 members of the Thomas orchestra and several soloists of more than local fame. Prof. H. Kornemann will direct.

* * *

The Englewood Operatic society will give its production of "Iolanthe" on Nov. 16 at the Marlowe theater, Englewood, under the direction of D. H. Roberts. The cast is as follows:

Lord chancellor Dave Middleton
Earl of Mount Ararat W. Mitchell Breckinridge
Earl of Tollerer A. A. Fogelsang
Private Willis Ernest E. Dewey
Strephon Wilfred Lucas
Queen Mrs. E. Ruth Gilmore
Iolanthe Mrs. Mabelle Noyes Perry
Celia Miss Jessie B. Cook
Leila Mrs. Edith Prosch Dewey
Eleta Miss Carmon Spackman
Phyllis Miss George Carson

The officers of this organization are C. J. Lawrence, president; Miss Kate Hemmings, vice-president; Miss Estelle Cook, secretary; Mrs. C. J. Lawrence, treasurer; D. H. Roberts, director.

A musical innovation which will be welcome to the public is the season of sacred concerts to be given at Studebaker theater Sunday evenings, beginning Nov. 12.

The projector is Mrs. Florence Hyde Jenckes, who comes from New York, where the Sunday night concerts given at the Metropolitan opera-house have been an unqualified success. A number of prominent clergymen and citizens have expressed by letter their approval of the enterprise, and its popularity is assured. The stars of the grand opera company have been engaged, in connection with the best local talent, and the organ and a full orchestra will be used. Clara Butt, the English contralto, will appear at the first concert, and the others on the programme are: Mrs. Dudley Tyng, soprano; Louis Amato, 'cellist of the Chicago orchestra; Herman Dose, basso, of the German opera, and the Chicago orchestra sextet. It is the intention of the management to provide the best classical and sacred music at popular prices.

* * *

The second Chicago orchestra concert Friday afternoon, Oct. 27, had a light attendance. A programme worth braving the inclement weather was admirably given with the fifth symphony of Beethoven as its piece de resistance. The beautiful Euryanthe overture of Weber, the introduction to act III., and Vorspiel from "Die Meistersinger," and a new composition, Moorish Rhapsody, by Humperdinck, were also among the selections given.

* * *

Sig. Marescalchi has obtained a two-years' engagement for his pupil, Miss Katharine Condon, with the Castle Square Opera Co.

Miss Condon will make her debut in St. Louis, Nov. 6th, in Faust. She will be heard at the Studebaker in Maritana later in the season.

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CHICAGO, NOVEMBER, 1899.

The dollar-a-line puff in the Chicago Journal gives us several very curious sensations. The first is that Bernard Ulrich should choose to puff himself at such expense. He cannot afford it. The second surprise is that he has discovered himself to be a leader in musical circles. Certainly this is more than others have done and he is entitled to the honor of the discovery. He ought to take rank with Columbus hereafter. It is stated in the article in question he is to get the credit of the success of the "famous Chicago Conservatory situated in the world-famous Auditorium." He should also be credited with the fact that this institution has the record of not paying its teachers the amount they legitimately earned; but a little fact like this would not disturb the calm serenity of a young man of "such excellent business training, artistic temperament and managerial ability of the highest degree."

If this institution ten years ago arranged for several floors of the Auditorium, this institution would better stop puffing Bernard Ulrich, for this institution has never used these several floors and is not likely to under the magnificent management (?) of this famous musician. (Sic.)

Born in Germany twenty-six years ago, was he? Studied music there the first half of his life, did he? Was in constant contact with the greatest artists of the time, was he? Is in constant touch with the European art world, is he? Is this the same touch he has applied to the musicians in Chicago? What is it? Pianist, violinist, singer, composer, harmonist, theorist, historian, critic? He has lived here the latter half of his life and the people of Chicago are anxious. He must not keep them in suspense.

Discussion of the fitness of Kipling's Recessional as a hymn for the public schools has resulted in the declaration from an assistant superintendent that the poem is "cribbed" from Emerson. Miss Elizabeth Farson, district superintendent, announced yesterday

the result of a comparison of the Kipling poem and several of Emerson's.

"Kipling did not steal bodily," said Miss Farson. "But the Recessional plainly shows that he had been reading Emerson and was saturated with Emerson's poems. Kipling has acknowledged 'stealing from 'Omer.' He will have to be convicted of 'stealing from Hemerson.'"

The similarity which Miss Farson has found is between the Recessional and Emerson's Problem, Woodnotes, and Monadnoc. The first charge is that the rhythm is almost the same as that of the Problem.

"Kipling was to write a problem, you know," said Miss Farson.

The second charge is that Kipling took lines almost bodily from Emerson. These are some proofs offered:

From the Recessional:

Under whose awful hand we hold
Dominion over palm and pine.

From Woodnotes:

And grant to dwellers with the pine
Dominion over palm and vine.

The refrain, "Lest we forget, lest we forget," is charged with an Emersonian origin. These are the lines from Monadnoc:

Pillar which God aloft had set
So that men might it not forget.

All the charges have proven too much for the Recessional's chances of getting into the schools. President Harris stated that it would not be sent to the schools, "not if any one objects to it," he added.

* * *

Dr. Robert M. Sterrett, whose new opera, "Siegfried," has been accepted by Jessie Bartlett Davis for an early production, is the eldest son of the late Rev. Dr. Sterrett of Indiana. As a child the composer of "Siegfried" developed artistic instincts of a rare character. His early bent was toward painting and music, but it has been in the latter art that he has attained distinguishing proficiency. At eighteen Dr. Sterrett studied harmony, with Mozart, Beethoven and Handel as his models. In turn he mastered Flotow, Bellini and Donizetti. Much against his inclination the young musician undertook a course in medicine at his father's earnest solicitation, but after his graduation he could not disserve himself from the art which was his early inspiration, and he composed several bits whose favorable reception encouraged him. In 1885 Dr. Sterrett went to Chicago, where he sang in the First Presbyterian Church for a number of years. While he lived in Chicago he composed an opera, "The Robber Knights," which was never staged. For the past two years Dr. Sterrett has lived in La Salle, but he has avoided society and has devoted his time to music.

* * *

The opera season comes on apace. At the Auditorium the Grau forces will begin what is really their first important engagement, the tour through the East which is now in progress consisting chiefly of "one night stands" and enlisting the services of only a portion of the company. The announcements of what Chicago may expect are now made, and it may be

stated with confidence that the outlook is for a season of unusual brilliancy. Such a number of famed sopranos has never before been brought here by Mr. Grau in a single company, and the male personnel of the troupe is far from weak, even though Jean de Reszke and Alvarez are not included in it.

Manager Grau, with a cleverness which alone would entitle him to the Cross of the Legion of Honor for surpassing skill as a diplomat, has announced his singers, not according to their prominence, but in alphabetical order. That squabbles with prima donne are thus avoided is clear, but should the system become prevalent it is safe to say that future generations will be listening to singers, every one of whose stage names will begin with double A. The list Mr. Grau supplies reads thus:

Sopranos—Suzanne Adams, Mathilde Bauermeister, Emma Calvé, Emma Eames, Zelia De Lussan, Lillian Nordica, Olga Pevny, Susan Strong, Marcella Sembrich, Clementine De Vere-Sapio, Milka Ternina.

Contraltos—Elenore Broadfoot, Van Cauteren, Ernestine Schumann-Heink, Eugenia Mantelli, Rosa Olitzka.

Tenors—Jacques Bars, Andreas Dippel, Ernest Van Dyck, Queyla, Alb. Saleza, Thomas Salignac, Vanni.

Baritones—Th. Bertram, David Bispham (for a limited number of performances only), G. Campanari, E. Dufriche, Illy, Th. Meux, Ad. Muhlmann, Pini-Corsi, and A. Scotti.

Basses—Hermann Devries, Pol Plancon, Lempriere, Pringle, E. de Reszke.

Conductors—Gustav Hinrichs, Luigi, Mancinelli, and Emil Paur.

The Chicago Orchestra has been secured for the engagement, and Sig. Mancinelli will be here next week to conduct the preparatory rehearsals.

The regular season will consist of fifteen performances—twelve evenings and three matinees. The evening performances will take place on Monday, Tuesday, Thursday, and Friday of each week and the matinees on Saturday. In addition to these fifteen performances three "extras," which are outside the season and which the season tickets do not cover, will be given on Wednesday evenings during the engagement; also three Saturday night "extras." Prices for the Wednesday evening "extras" will be the same as for the regular performances during the week, but on Saturday evenings popular prices will prevail, as they did last year.

The sale of boxes for the season has been unusually heavy, eighteen of the forty boxes having been disposed of already—the largest number sold so long in advance since the Auditorium opened.

That the Monday, November 6, grand opera company will be one of exceptional strength, so far as prima donne are concerned, is clear from the names of the sopranos and contraltos mentioned as having arrived or being expected.

And the plans of Manager Grau as outlined by him are attractive, not because of the vast array of three novelties he promises—old works that are novelties only because of having been so long neglected by him—but because of the all-star casts he has arranged. His theory of opera management is: "Stars, not operas, draw the crowds; crowds mean cash; cash is what I'm after; stars, therefore, it shall be." His big star card in the early season was "Faust;" later "Huguenots" was served with three prima donne and a quartet of "big" men; and then Wagner's "Tristan" was cast with all stars.

This year Mozart's "Magic Flute," after twenty years of neglect, is to be revived with no less than seven leading women and four of the chief male singers named for principal roles, although just how the seven women are to be employed in a work containing at most only six soprano and contralto roles is a problem in operatic arithmetic whose solution by Mr. Grau will be awaited with interest. The singers promised by him in Mozart's fantastic but beautiful work are Mmes. Eames, Ternina, Sembrich, Schumann-Heink, Mantelli, Adams, and Olitzka, and Messrs. Dippel, Pini-Corsi, Saleza, and E. de Reszke. Massinet's "Herodiade," with Calvé, Mantelli, Saleza, and Plancon, is talked of with seeming seriousness, and "Lucrezia Borgia" is mentioned as among the works Mr. Grau "will endeavor to present."

Mme. Calvé has added Juliette to her repertory since last here; Mme. Eames has considered "Aida" worthy her attention before commencing Brunhilde and Isolde, two roles which she dreaded last year to contemplate, since their mastery would leave nothing more in operatic literature to study, and Mme. Sembrich has prepared herself for Eva and Elsa.

Some of these new portrayals, as well as the work of Mme. Ternina in Wagnerian roles and in "Les Huguenots" (Valentina) we Chicagoans may hope to hear, even if the "Magic Flute" and the other "novelties" be denied us, and even if Alvarez, Scotti, and Friedrichs come not here.

As for Jean de Reszke and his plans, Manager Grau said: "Regarding Jean de Reszke, I regret to announce he will not visit America this year. We did discuss the subject of his coming over, but he was extremely desirous of remaining at home this year with his family."

* * *

Glee and mandolin clubs at the University of Chicago may cease to exist as such before the opening of the coming season. The plan under consideration by the members of the organizations and the faculty suggests the transforming of the Glee Club into a

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comic opera company and the Mandolin Club into the accompanying orchestra. The reason given for the contemplated change is the growing unpopularity of the conventional glee club and the craving on the part of the public for a novelty to supplant it.

This criticism is passed particularly on glee club trips, which have been overdone in the West to such a degree that college musical organizations fail to draw large houses in the towns on their itinerary and fall behind in their receipts. It is believed that a comic opera company, such as presented "The Deceitful Dean" at the university last year, can be made a successful venture on an extended trip. The glee club in its present form may be retained for city engagements. The matter will be decided at the meeting of the organizations next month.

Several members of the faculty are encouraging the plan. Professor George Vincent, who managed the comic opera last year, said: "The day of the glee club has passed and people want something new. The traveling comic opera company offers that substitute."

Clarence McCarthy, leader of the glee club, said that he favored the plan and would encourage its adoption.

Horace Lozier has volunteered to aid in the organization of the musical staff and the composition of the score. It is the intention to present an opera during the winter, like the one of last year, for the benefit of the University Settlement.

* * *

The London Musical Herald offered a prize and certificate for the best set of twelve "Don'ts" for pianists. Many papers were submitted, and they presented graphically the vagaries of all sorts and conditions of pupils, veritable musical microcosms. The prize winner sent the following:

Don't thump.

Don't begin to play until you are ready.

Don't count to your playing, but play to your counting.

Don't jerk your hand when you put your thumb under.

Don't play one hand after the other.

Don't play with your arms.

Don't keep the pedal down all the time.

Don't gallop over an easy part and then stumble over the more difficult.

Don't neglect posture when practicing.

Don't nod your head when you play an emphatic note.

Don't pass over a difficult bar until it is mastered.

Don't be late for your lesson.

There are now five large and permanent orchestras in the United States, the Chicago, Boston, Pittsburgh, Cincinnati and New York Philharmonic. It is a sign of the healthy development of music in this country that in several of the smaller cities orchestras have been organized for resident amateur talent which will give concerts this winter. The fortunate cities are Buffalo, Cleveland, Detroit, Indianapolis, St. Louis, Kansas City, St. Paul, Philadelphia, Baltimore, and San Francisco. Numerically these orchestras range from thirty-five to fifty men. Some of these orchestras are already two or three years old and have been doing good work on the lines of the higher music. The orchestra is the backbone of music. A writer in the New York Commercial Advertiser says: "The hopeful sign about it all is that those orchestras which have been in existence two or more years show in their programmes a continual reaching out for a higher standard, which necessarily betokens a demand on the part of their publics for better music. This applies particularly to some of the Western cities, where the work of upbuilding the public taste had to begin at the bottom." A secret of this growing appreciation for the best music is the existence of the orchestra, for without it there can be no possibility of hearing the best music.

* * *

The western frontier often contributes unique and interesting incidents that never are exploited in the public prints, and the following is one that occurred recently at a little mission church in Hyannis, Neb. A couple wanted to get married, and it was necessary to send thirty miles for a minister, and people came for miles around to see the knot tied. The little mud and wood structure in which Sunday meetings were held once in two or three weeks was filled before the hour for the ceremony, and the minister was there promptly on time. But the couple were laggard. Minutes grew into quarter hours and even to an hour, but the man and woman appeared not. The minister read the Scriptures, said a prayer and two hymns were sung, and still no bridal couple. Then it

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was proposed to have short addresses to fill up the interval. Then the minister gave out a hymn, and just as the people had sung:

Oh, happy day, that fixed my choice,
Well may this glowing heart rejoice.

the couple entered the church. The ceremony was promptly performed, congratulations were exchanged and the new couple started for their ranch. As they went from the doorway the minister said: "Let us close by singing the third verse," which runs like this:

'Tis done, the great transaction's done,
He drew me, and I followed on.

GOTHAM GOSSIP.

After an absence of six years pianist Vladimir de Pachmann, now shaven but not shorn, gave his first recital at Mendelssohn Hall Tuesday evening, Oct. 17. The event, signaling, as it did, the beginning of the concert season, seemed to call together a large crowd of music lovers. There is little change to note in the pianistic performances of Mr. De Pachmann. He is still, among all the great virtuosi of the keyboard, the one possessing the softest, the smoothest, and the most delicate touch.

The mannerisms are as marked and as objectionable in their childish silliness as ever. He smirks in self-complacence whenever he executes with superlative purity a difficult passage.

The Schumann numbers, selected from the "Phantasie Stuecke" and the "Waldscenen," were read with rare differentiation of characterization. The familiar "Jagdlied" was played with superb dash.

He was at his best in his performance of Mendelssohn's "Rondo Capriccioso"—a model of piano playing in its artistic finish.

* * *

Mayor Van Wyck has a niece, who, having a good voice and fondness for the stage, has joined the Castle Square Opera Company chorus at the American Theater. Miss Lydia Ann Maverick Van Wyck—that's the young woman's name in full—is the daughter of the late Benjamin S. Van Wyck, who was a brother of the Mayor and of former Judge Augustus Van Wyck. She is a pretty girl, with blue eyes and brown hair. She looked especially well in the costumes worn by the chorus in "Romeo and Juliet."

Justice Marean in the special term of the Supreme Court at White Plains annulled the divorce granted to Oscar Girard from Bettina Girard some years ago. Justice Marean held that Mrs. Girard was not served with a notice of action. Oscar Girard was an actor. He went from New York to Australia last year and died there. It is supposed he left an estate, hence the action.

* * *

Maurice Grau of the Italian Grand Opera Company, took his high-priced singers to Springfield, Mass., Wednesday night, Oct. 11, to present "The Barber of Seville," with Mme. Sembrich as Rosina and Mme. Bauermeister as Bertha. It isn't often that grand opera of a Metropolitan Opera House caliber is furnished to Springfield in transit, and it was expected that the aid of the fire department would be needed to keep the aisles clear. It happened, however, that the son of the richest family in the town was on that evening to marry the daughter of one of the most prominent families in the city.

It dawned upon the theater people that something was wrong. The gallery seats and the back rows at moderate prices sold readily, but the \$5 stalls and the boxes were a drug on the market.

Then the business manager discovered the reason. He telegraphed to Frank W. Sanger at the Metropolitan Opera House: "Better postpone opera date. Big wedding in competition."

Promptly Mr. Sanger telegraphed back: "Grau Company never postponed anything. Have wedding postponed." The wedding, however, would not be postponed.

The performance was given in scheduled time, and the audience was one that the singers will never forget. The galleries bulged with people. Every seat in the balconies which went at moderate prices had an occupant. But down on the ground floor, where the people who are supposed to carry the burden of grand opera salaries usually sit, there was a void.

* * *

Miss Alma Powell, who has just joined the Castle Square Opera Company as one of the leading sopranos, is not only a singer but a lawyer. Miss Powell was originally a member of the Damrosch Opera Company. She is a Chicagoan by birth. She studied for the operatic stage in Paris and made her debut as Queen of the Night in "The Magic Flute" at Frankfurt, Germany, in 1895.

Last year she had a discouraging business experiment with a New York manager which cost her all

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the savings of the European engagement and after that, perhaps in consequence of it, she took up the study of law. She passed her examinations and got a diploma from the Board of Regents in Albany, and then joined the woman's law class of the University of New York and got a chancellor's certificate.

Next she entered the regular university course, passed the junior examinations, and is now a member of the senior class and a candidate for the degree of LL. B. She will study for her master's degree and apply for admission to the New York bar.

Miss Powell is a descendant of Colonel Preston of the Revolutionary war.

* * *

Louis Lombard's violin won him fame and fortune in this country some years ago, and now it has won for him an American wife. With his bride, who was Mrs. Charles Atwater, he sailed for Europe. When Louis Lombard came to this country from southern France he was practically penniless. He had a violin, he knew how to play it well, but he could not make his music pay until he reached Utica, N. Y. He gradually made the acquaintance of moneyed men in Utica. He induced some of them to back him in establishing a conservatory there. Early in 1896 he sold his conservatory for \$50,000 and came to this city. Here he speculated in stocks and soon had \$110,000. Afterward he traveled in Asia and Japan and visited his home in France.

About two years ago Professor Lombard was in Paris and there met Mrs. Atwater and her husband, who was an invalid. A year ago Mr. Atwater died in London, and Professor Lombard accompanied the widow and her children to this country. He soon became a regular visitor to Pittsfield, Mass., Mrs. Atwater's home. Recently she sold her fine horses and left Pittsfield, saying she was going to Europe with her children for a couple of years. Her sister, Mrs. Chauvenet, of St. Louis and Pittsfield, and her brother, William Russell Allen of Pittsfield, are surprised to know he has actually married their sister. Mrs. Atwater is the daughter of Thomas Allen of St. Louis

and Pittsfield, from whom she inherited over a million dollars.

The success which Alice Nielsen achieved in "The Singing Girl" at the Casino the evening of Oct. 23d, following as it does her brilliant achievement in "The Fortune Teller" last season, gives her the lead among the American prima donne of comic opera.

Her role in "The Singing Girl" is a trying one. She has a dramatic scene in the first act which was almost beyond her capabilities, but she made it tell by her pluck. Her other numbers, lighter in character, were all well sung. In one of them, a waltz, she indulged in contrasts of tone volume, producing a most captivating effect. Her one fault marred her performance—a most disagreeable provincial accent in her spoken lines.

The cast was entirely adequate. Miss Lucille Saunders sang several numbers with her rich contralto in her familiar manner; Mr. Richie Ling was manly in song and appearance. Mr. Eugene Cowles, whose basso profundo seems to have grown smoother in quality, gave evidences that he has begun to appreciate the fact that he should learn the niceties of the art of singing.

* * *

Herweg von Ende, formerly of Chicago, is now permanently located in New York after four years' study abroad, and will be heard in concert this season with the Remenyi Concert Company.

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